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sibly in the United States. The selection of seven hundred prints framed and hung in eight galleries, filling the entire south, and part of the east, wing of the Art Institute, was made from the collection of the late Clarence Buckingham, who had devoted years to the acquisition of rare examples of oriental art. Only about half of those in his catalogues were shown. Mr. Buckingham died in 1913, and his sisters, Miss Kate and Miss Maud Buckingham, realizing the value of his collections, deposited the prints at the Art Institute, and appointed Frederick W. Gookin, a student of Japanese art and enthusiastic in a scholarly way, to act as curator. Mr. Gookin, having written extensively and fostered exhibitions of the art of Japan, is regarded as one of the best qualified men in the United States to catalogue and to install an exhibition of considerable proportions as well as artistic values. Both because Mr. Buckingham was a trustee of the Art Institute, and owing to the fact that the collection is monumental, the event is known as the Buckingham Memorial Exhibition.

At the same time Mr. Buckingham's line engravings and etchings, about 300 rare prints having been chosen from the earliest masters of the days of Schongauer, Van Leyden, Aldegrever, Dürer and their contemporaries to the moderns, Whistler, Haden, Buhot, Jacquemart, and Cameron, were shown in the Print Room of the Art Institute.

Mayor Carter H. Harrison has promised that an appropriation of \$5,000 will be made from the city funds for the purchase of paintings by the artists of Chicago during 1915. Just before the New Year the sum of \$2,500 appropriated by the Council, on the recommendation of the Mayor, was used to purchase ten oil paintings, one water-color, an etching and a piece of sculpture, from a large number of works submitted to the jury. The fortunate artists whose works will be placed in public buildings are Mrs. Amy Adams, Gustave Baumann, Karl Buehr, Harry Engle, Oliver Dennett Grover, Eugenie Fish Glaman, Marie Lokke, Frank Peyraud, Louis

Rittman, Anna L. Stacey, Albert Fleury, painters; Ralph M. Pearson, etcher, and Emil R. Zettler, sculptor.

L. M. McC.

ART IN BROCKTON, MASSACHUSETTS

In 1906 a group of local artists arranged for an exhibition of the works of artists who had at some time lived in Brockton. There being at that time no local art association, the exhibition was given under the auspices of the Women's Club, the artists themselves agreeing to assume a part of the expense.

The first exhibition proved such a success that similar exhibitions were made annual events. In the way of coöperation the club purchased from the exhibitions various works shown, thus starting a permanent collection. Among the artists so honored have been Charles H. Woodbury, Melbourne Hardwick, W. W. Churchill, J. J. Enneking, and A. M. Hazard. These paintings now hang in the gallery of the Public Library at Brockton.

AN EXHIBITION IN SIOUX FALLS, SOUTH DAKOTA

A collection of twenty-five paintings by contemporary American artists sent out by the American Federation of Arts was shown in Sioux Falls, South Dakota, from December 1st to 15th, the first exhibition of the kind ever held in this city. A special effort was made to study the pictures in the exhibition, and several clubs met during the period of the exhibition for this purpose at the gallery. Arrangements were also made to bring the exhibition to the attention of the pupils in the public schools who came in groups with their teachers, each group being assigned a special time for the visit.

To further increase the interest there was a voting contest, for the most popular picture, which was carried on with enthusiasm. The result of this contest was that the first place was given the painting by Jonas Lie entitled "From the Bridge," second place to "A Wood Interior" by R. M. Shurtleff, third place to "May Day" by Daniel Garber, and

fourth place to "Snowy Banks" by Gardner Symons.

One of those in charge of the exhibition writes as follows: "In my visits to schools since the exhibition closed, I have heard very interesting discussions about 'the way Paul Dougherty modeled his rocks' or 'Gardner Symons painted snow,' etc. They were all delighted to see original oil paintings as in our previous picture study lessons in the schools we used only prints of fine paintings. According to the children's vote Shurtleff's 'Midsummer' was the favorite, but the adults' vote gave the majority to Jonas Lie's 'From the Bridge.' The private schools and clubs were also given special days for attendance when a representative from that school or club acted as hostess; two members of our Society acted as hostesses to the public each day. One exhibition room was decorated with large palms, and our furniture consisted of garden benches, chairs and tables. The building we used was a new one, and the rough gray walls were rather good as background. Our exhibition was open from ten to five, though we never really closed until six; and from seven-thirty to nine-thirty in the evening, every day including Sundays. An illustrated lecture on American art sent out by the American Federation of Arts was very much enjoyed and given in the exhibition room three different evenings. An appreciation and interest in art was aroused, and we are looking forward with much pleasure to another exhibition."

ART IN PHILADELPHIA

Plans are now being perfected in Philadelphia for the fourth annual series of exhibitions in public school houses of paintings and illustrations by the Fellowship of the Academy of the Fine Arts. These pictures are selected from the current work of local painters and illustrators by a jury of artists appointed by the Fellowship, and circulate among the schools during the spring months. The exhibitions remain in a school for nearly a month when they are transferred to schools in a different district. During the time the pictures are

on exhibition in a school parents' meetings are held, in the afternoon or evening, when addresses are made by artists and educators, and an opportunity is afforded the people of the neighborhood to see the pictures. Pupils inspect the exhibitions by classes and have the meaning and purpose of the pictures explained to them by their teachers. Already these exhibitions have been held in fifteen public schools and have been visited by thousands of people. The entire expense is borne by the Board of Public Education through a special annual appropriation. This movement is a very practical form of public art education and brings before the people approved examples illustrative of the current aims and methods in art.

Schoolroom decoration long has been an important consideration in the schools of Philadelphia. Many of the school buildings are richly decorated with the finest examples of carbon reproductions of the great masterpieces of the world. One building has upon its walls eighty large imported carbon reproductions of masterpieces. A neighboring building has an equal number of similar prints. These pictures have been purchased from funds secured through fairs or entertainments. In almost every school each half year the graduating class donates a memorial picture to its alma mater. The pictures are always framed. The entire scheme for the decoration of one of the city high schools, the expense for which was raised mainly by a most successful bazaar, has been completed and the pictures gradually are being acquired. The competition for the frescoes in the library of one of these schools, the West Philadelphia High School for Girls, has just been decided by a jury of the Fellowship of the Academy of the Fine Arts. The award has been made to Alice I. Riddle, who will at once proceed to work out her scheme, which will illustrate Chaucer's *Canterbury Pilgrims*.

The art loving people of Philadelphia have much to be hopeful over in the many influences which make for art advancement in the city. The new million dollar Art Museum, the plans for which